

Storia Del Kilim Anatolico | 146c228d3a562ebb2278f96c3c8637db

*Kilim*The Empire of the HittitesInterpreting ArchaeologyThe Carpet ParadigmSul filo della lanaEnciclopedia Zanichelli [2004]Tribal RugsHow to Read Islamic CarpetsReligions of Second Millennium AnatoliaA Voyage to South AmericaBibliographic Guide to Art and ArchitectureViolence and the Sacred in the Ancient Near EastIstanbul - Nuove Guida OroStoria del kilim anatolicoKilimsTurchiaHALI.Bibliografia artigianatoIl dizionario della lingua italianaIl MondoAnthropomorphic and Zoomorphic Miniature Figures in Eurasia, Africa and Meso-AmericaBoreasSpazio e ritoIndex IslamicusMamluk Art: The Splendour and Magic of the SultansAbitareBibliography of Art and Architecture in the Islamic World (2 vol. set)Bibliografia nazionale italianaSeven Hundred Years of Oriental CarpetsUltra terminum vagariThe Tribal EyeArt Index RetrospectiveCasa VogueCostruire sulle AlpiCatalogo dei libri in commercioThe Finno-Ugric Republics and the Russian StateAntique Kilims of AnatoliaKelimA Bibliography of Islamic ArtArt Index

This book examines Hittite religion from a historical point of view, stressing two basically different stages in its development. The Old Hittite pantheon of the capital Hattu'a maintains the indigenous religious tradition of the Hattians without any trace of Mesopotamian, Hurrian or Syrian influence, although Hittite and Luwian deities were worshiped in the family and house cults. The Hittite religion of the Empire period has been examined from a new viewpoint. At the time there were two official pantheons in the state and the dynastic cult respectively. The former is an amalgam of Hittite, Luwian, Hurrian, Syrian and Mesopotamian deities organized on a geographical principle, whereas the latter is purely Hurrian, reflecting the religious beliefs of the new royal family of Kizzuwatnan origin that also influenced local pantheons of central and northern Anatolia. Through the Hurrians, Mesopotamian and Syrian cults were adopted. Simultaneously, many aspects of the Luwian religious tradition were absorbed into both the state and local cults.

From fleece, yarn, and dyeing to looms and weaves, the visual language, tribal weavers, and meaning, origins, and aesthetics of the kilim, this book provides an ideal and up-to-date summary of the subject.

This book is primarily for researchers and students in the archaeology of the Ancient Near East. The volume results from intense interaction between archaeologists at these sites and a group of theorists studying the scholarship of René Girard.

These papers explore the function, morphology, materiality, technology, ritual function, and context of figurines, whether made of clay, wood, metal, stone, bone or shell. Case studies from around the world allow a comparative view of function and diversity across social contexts.

This volume illustrates 160 rare kilims, explains in detail their history and craftsmanship and discusses the symbolic meaning of their decorative motifs. The book is also illustrated with original drawings that should enable the reader to recognize and interpret the various kilim typologies.

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

The engaging and accessible volume offers invaluable insights and novel perspectives on what is perhaps the most iconic of all Islamic art forms: the handwoven carpet. With a history stretching back to the fourteenth century and a geographic reach spanning Europe to Eurasia, Mongolia to the Middle East, Islamic carpets boast a degree of innovation and technical skill to rival the world's most exalted works of art. Beauty and brilliance emerge in equal measure from carpets of all forms be they colossal silk rugs exchanged as gifts by sultans and kings or small and sturdy textiles woven for use in nomadic encampments. Some sixty superlatives examples from the Metropolitan Museum's collection—from Persia, India, Turkey, North Africa, and across the Islamic world—are presented here in lavish detail, with concise and approachable texts that position each work in historical and cultural context. Beginning with a discussion of materials and techniques, How to Read Islamic Carpets offers a comprehensive introduction to this captivating art form, and reveals the lasting influence of carpet-weaving traditions in lands far beyond the Islamic world.

Describes the origins, designs and techniques associated with the flat-woven carpets of Anatolian Turkey

Obra de referencia electrónica.

Following the tradition and style of the acclaimed Index Islamicus, the editors have created this new Bibliography of Art and Architecture in the Islamic World. The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies.

This volume provides a forum for debate between varied approaches to the past. The authors, drawn from Europe, North America, Asia and Australasia, represent many different strands of archaeology. They address the philosophical issues involved in interpretation and a desire among archaeologists to come to terms with their own subjective approaches to the material they study, a recognition of how past researchers have also imposed their own value systems on the evidence which they presented.

Providing a survey of the rug weavings of the nomadic peoples of Iran, Afghanistan, Turkey, the Caucasus and Central Asia, this volume follows the history of their design evolution from the 2500-year-old Pazyryk rug (the oldest complete rug of complex design) to antique and traditional designs, and up to the present day.

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